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VOLUME XVII PITTSBURGH, PA., JANUARY 1944 NUMBER 8



CHRIST

*Central Figure from a Russian Iconostas of the Late XVth or Early XVIth Century
In the Collection of George R. Hann*

(See Page 227)

THE CARNEGIE MAGAZINE

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JOHN O'CONNOR, JR.

VOLUME XVII NUMBER 8
JANUARY 1944

Now the good gods forbid
That our renowned Rome, whose gratitude
Towards her deserved children is enroll'd
In Jove's own book, like an unnatural dam
Should now eat up her own!

—CORIOLANUS

—4 P—

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—4 P—

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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FROM OVERSEAS

Many of our readers will remember Mr. Arnold Palmer, who in the days of the International Exhibitions did so much to help Mr. Saint-Gaudens select the English section. Every so often we hear from him, and the following is an extract from a letter, dated December 4, 1943:

Talking of that sort of thing, I have been reading with much interest an article enclosed by O'Connor by one Edward Weeks in *The Atlantic Monthly*. It is merely one more description of England by a visiting American, but is a very good specimen, lively and sympathetic. He stresses as few others have done that we are deep down a tired people by now, having been flat out for four years and come through fantastic perils. All this, I am sure, makes us unusually difficult and touchy, and even as I write there is a bit of rumpus going on over Reuters' publication of the news that Chiang Kai-shek, F. D. R., and Winnie have met in North Africa. . . . But to return to the point, even though the end of the European part of the war now looks as shaped or certain, even though we can reasonably count on being on the winning side, all the European nations—victors, vanquished, occupied or free—will be exhausted or drained by the end of the fighting, ourselves among them. "So what?" you will ask. I don't know the answer but the man in *The Atlantic Monthly* has touched on a factor that is seldom mentioned yet, and to be taken into account. We are going to be as quarrelsome as the Germans, as suspicious as the French, as dead as the Italians, as broke as the Greeks, and as proud as the Spaniards, and I don't envy your representatives sitting around conference tables with us.

"GOD GIVE US MEN"

God give us men, a time like this demands
Strong minds, great hearts, true faith and ready
hands,
Men whom the lust of office does not kill;
Men whom the spoils of office cannot buy;
Men who possess opinions and a will;
Men who have honor, men who will not lie;
Men who can stand before a demagogue,
And damn his treacherous flatteries without
winking!
Tall men, sun-crowned who live above the fog
In public duty and in private thinking,
For while the rabble, with their thumb-worn
creeds,
Their large professions and their little deeds,
Mingle in selfish strife, lo! Freedom weeps,
Wrong rules the land and waiting justice sleeps.

—JOSHUA GILBERT HOLLAND

WORLD PEACE

There is not one peace for America, one peace for Europe, and another for Asia, but one peace for the entire world.

—ARISTIDE BRIAND

RUSSIAN ICONS

An Exhibition of the Hann Collection in the Fine Arts Galleries

BY ANDREY AVINOFF

Director, Carnegie Museum

FROM January 12 to February 22 the Carnegie Institute is housing under its roof, as a loan, the amazing collection of Russian art objects assembled by George R. Hann, of Sewickley. Two galleries are aglow with ancient Russian icons, enamels, metalwork of various periods and provinces, bejeweled pectorals and crosses, stately miters and wedding crowns, historical porcelains, sumptuous brocades, and precious embroideries.

This diversified and highly representative collection of objects, ranging from the eleventh century until the closing period of Imperial Russia, carries my reminiscences to a memorable experience. In 1913, in commemoration of the tercentenary of the dynasty of the Romanoffs, a special exhibition of ancient Russian art was held in Moscow. For the first and last time, on the eve of the tremendous events which shattered the world and reversed the historical destinies of Russia, icons were shown, together with an assortment of ecclesiastical and decorative objects. The present exhibition, covering the same scope of subjects, brings to my mind the recollection of that event, which now seems so far remote in the past of a vanished world. With the present, ever growing importance of Russia in world affairs, the heroic fight of the Russian people for their land, and this new recrudescence of national conscience, it is quite apparent that an exhibition interpreting the ideals and artistic aspirations of the Russian people throughout their past history is particularly timely. Besides, it is bound to attract public attention because of the esthetic merits and intrinsic value of the art documents contained in it.

The most important part of the exhibition is the collection of icons assembled by Mr. Hann during the years 1935-37. This assortment contains pieces from leading Russian galleries and collections known far and wide: The Historical Museum, the Rumiantzev Museum, the collection of A. B. Morozov, and, above all, the Tretyakov Gallery. This gallery bears the name of the noted patron of the arts who was one of the pioneers in assembling Russian paintings and historical pieces. The fact that a number of objects in Mr. Hann's collection formerly belonged to that gallery constitutes a commendation of their qualifications. The significance of the present collection may be illustrated by a few instances.

An icon showing two saints, both bearing the name of "Macarius," derives from the Tretyakov galleries and happens to be, besides, the very icon that was singled out to be represented in the sumptuous publication of *The Antiquities of the Russian Empire*, issued by order of Emperor Nicholas I in 1849. This particular icon was illustrated because of its traditional attribution to Rublev, or his school. Whatever might be the validity of this attribution to the foremost Russian icon painter of the early fifteenth century, it was a thrilling discovery to identify it in the collection of George R. Hann.

Another icon of the fourteenth century, portraying the Old Testament Trinity, was the subject of a learned dissertation published some fourteen years ago in the *Art Bulletin*, by the Russian author, Olsufiev. Another example from the present collection, reproduced in a monograph by Schwein-



OUR LADY OF VLADIMIR
Novgorod School—Late XVth Century

furth in 1937, was said to belong to The Historical Museum, together with companion pieces now on display at the Institute. It is an exceptionally important set of large icons, constituting a unit in themselves and forming the central tier in the traditional Russian iconostas—the wall dividing the altar from the rest of the church and adorned by a prescribed row of icons. This set, dating from the sixteenth century, is a typical example of the school of Novgorod, the northern freedom-loving community that formed part of the Hanseatic League and had such a turbulent history before it merged with the unified Russia under the scepter of the Czar. Many other icons of the

collection can be traced in regard to their former pedigree of owners and are highly important in illustrating the development of early Russian ecclesiastical paintings. Certain items bear unmistakable traits of the styles of well-known icon painters of the seventeenth century, or their close followers. At that time the association of individual icons with distinct authorship became more frequent, while the authorship of the vast majority of icons remained anonymous.

Mr. Hann's icons comprise a wide variety of themes. The Trinity, Christ, the Holy Virgin, Archangels, Apostles, and numberless Saints are portrayed on these panels. Some of the figures are of monumental proportions, others are reduced to the diminutive size of miniatures. Besides portions of full-scale iconostases, there are portable churches, or full replicas

in miniature of larger iconostases, which would accompany a traveller or a warrior on a military campaign.

There are many notable compositions depicting traditionally sacred themes. For instance, a representation of the Trinity follows very closely Rublev's illustrious original in the St. Sergius monastery—Troitse-Sergieva Lavra—near Moscow. An icon of the Ascension gleams with the typical reflections in complimentary colors associated with this artist's paintings. A Transfiguration of striking composition and execution displays the Rublev tradition in the delineation of the figures and the coloristic properties, while it simultaneously denotes some traits of his

celebrated successor, Dionisi. The ascension of the prophet Elijah shines with a fiery incandescence. The several portrayals of the Redeemer in various icons are sometimes encircled in haloes of incredible rainbows in a fantastic sequence of chromatic steps. One of the most striking icons is the colossal panel depicting the Last Judgment, with innumerable figures, subsidiary scenes, and didactic inscriptions. Among such icons of a mystical cycle should be included the Vigilant Eye and also St. Sophia. The first represents the youthful Christ as Emmanuel, reclining on a couch with formalized scrolls of legendary plants in the background. The second is marked with a peculiar luminescence, since the figure of the Divine Wisdom is traditionally depicted in glowing red.

The schools of Vladimir-Suzdal, Novgorod, Pskov, the northern provinces, and Moscow are well represented in the collection, illustrating changes of styles ranging from a tradition imbued with Byzantine-Hellenism through nationalistic ascendance—a distinctly Russian phase of the Byzantine bequest—and reaching the later ornamental stage which shows an obvious influence of Oriental sources amalgamated with some hesitant infiltrations of the European standards of the time.

The colorful school of the artist of the late sixteenth and seventeenth centuries that was

sponsored by the Stroganov family—the merchant princes of Novgorod who have been aptly called the Russian Medicis—is represented by many examples in the present collection. The Stroganov artist's conception of the Nativity and some highly ornamental figures of saints in sumptuous attires characterize this school, which follows to a certain degree the footsteps of the Persian miniaturists. Typical instances of the late florescence of a calligraphic style are in vivid contrast to the majestic simplicity of the very early icons of the collection.

A student of art will gain much information from a close study of this splendid collection, which is unquestionably one of the most important outside of Russia. In fact, it would be



ST. BORIS AND ST. GLEB

Moscow-Stroganov School—XVIIth Century

difficult to name a more significant one than that of George R. Hann. A lover of art at large will derive a great amount of enjoyment in becoming more intimately acquainted with this exemplary illustration of a branch of art that is so imperfectly known to historians, painters, and the general public outside of Russia and so scantily and fragmentarily represented in the museums of the Western world. A more specialized student of art will be delighted by the many problems of research afforded by this collection. It offers some fascinating lines of study, among which might be indicated at random: the relationship of the Hellenistic legacy and the nationalistic Russian traits; the continuity and divergencies of Rublev's and Dionisi's tradition; the identity of individual artists of the Czar's painters' school in Moscow in the seventeenth century; the relationship of the traditions of Novgorod and Moscow in conjunction with other regional styles; the various ways of depicting the countenance of the Redeemer, the Holy Virgin, and the Christ Child; the properties of Russian architecture as exemplified by the icons of the collection; the classical, national, and Oriental traits in the delineation of the horse in the equestrian figures of the collection; the treatment of draperies and the folds of the garments, the rendering of plant forms, landscape features, and of luminous effects; and many other themes. These are mere examples suggesting the wealth of problems of original research invited by the collection.

There are a number of collateral questions that would be highly interesting as topics of special inquiries. For instance, many icons in the collection are provided with metal adornments, frames, and haloes from the sixteenth to the eighteenth century. A study of the decorative properties of these works in repoussé, filigree, and enamel ornaments would be of definite value, for these questions have not been sufficiently explored.

With these specialized and particularized investigations, the essential significance of the icon as a manifestation of the Russian religious philosophy and a world conception should be noted. The image as reflected in the icon is a demonstration of an immutable order and a spiritual hierarchy of ideas. A Russian word, *sobor*, meaning both assembly and cathedral, does not easily lend itself to a precise translation, but denotes in icons an idea of a universe embracing humanity and all living creatures into a unified orderly coordination, a supremacy of spiritual principles. The Russian icon often contains a somewhat baffling juxtaposition of the sombre and luminous, the sad and the joyful. The brilliancy of the colors signifies blissful emancipation, a supreme freedom associated with restrained tonalities and lines of suffering and grief—indeed suffering and joy are not far apart in the icon, as in the fabulous twin birds of Mirth and Lamentation in the popular Russian imagery. One of the aspects of the immobility of figures is expressing a state of spiritual exaltation with the intensity of a glow concentrated merely in the expression of the eyes. The translation to a higher plane is completely fulfilled in the gaze, while the body remains motionless, as if it were gripped by an ecstatic trance.

As illustrated by the Hann collection, the Russian icon is far from being rigid and motionless as a general rule. It favors immobility of postures only as a matter of certain principles and fundamental concepts. A fine example of the main properties of composition and color balance is demonstrated by the Transfiguration, dating from the end of the fifteenth century or the beginning of the sixteenth, and belonging to the Novgorod School. A certain static solemnity shown by the majority of Russian icons does not preclude a vividness of a portrayal of movement and dynamism at large. There is enough unrest in the lower part of this composition, in the portrayal of the awe-



TRANSFIGURATION

Novgorod School—Late XVth or Early XVIth Century

stricken Apostles, as compared with the serenity of the two Prophets on either side of Christ. As a general rule, obvious signs of excitement and of violent emotions are relegated to the representation of a state of mankind that has not reached ultimate illumination and which is still incapable of beholding a surpassing vision. A higher state of ecstatic contemplation is treated in the Russian icon with the utmost restraint of postures. So the harmonious accord of the lines in the upper part of the icon of the Transfiguration,

coupled with the extreme intensity of color, is in sharp contrast with the agitated composition of the lower portion, carried out in a more subdued chromatic key.

To obtain a proper evaluation of this ideology and meaning, the peculiarities and aims of the icon should be understood as a visual reverberation of a transcendental realm. The icon was never concerned with a record of reality, but strove always to reflect a transfigured world.

This angle cannot be neglected in

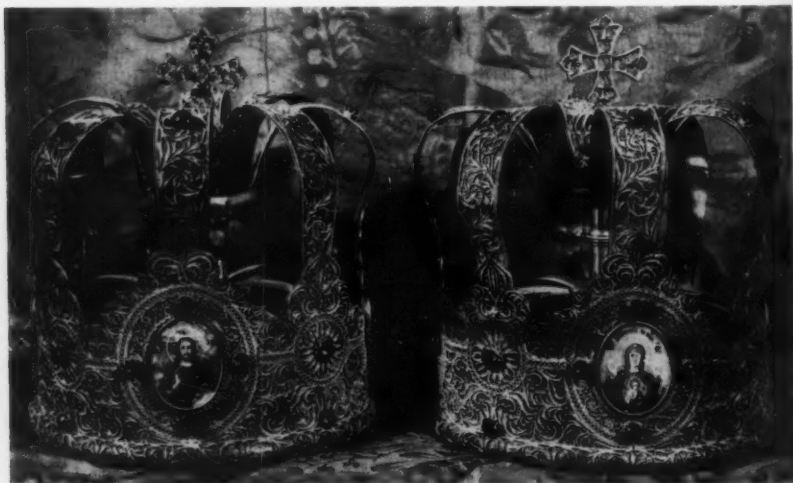
acquiring an appreciation of the Russian icon as a manifestation of what has been a most steadfast devotion of Russian people for centuries. All the specialized, historical, and stylistic inquiries will be right only if the essence of the spiritual endeavor embodied in the icon is realized in a correct perspective. These remarks on the collection contain merely allusions to the significant possibilities of investigations outside of direct esthetic enjoyment.

Altogether the Hann collection contains over a hundred icons, representing examples of the best period of this type of art—from the fourteenth to the seventeenth centuries—and a few later samples.

Passing to other divisions of the collection, there is a wealth of most interesting objects correlated with historical associations. The set of pectorals alone—the so-called panagias worn by the Bishops of the Orthodox Church as a mark of their rank—and the series of crosses offer favorable opportunities to study the characteristics of the work of the goldsmiths and silversmiths from

the seventeenth to the nineteenth centuries. Here again are pieces of particular significance. For instance, one of the panagias was a subject of special investigation in 1914 in the magazine, *Svetilnik*, devoted to Russian church antiquities. This panagia belonged, in 1631, to an outstanding churchman, Paisius, the Metropolitan of Thessalonika, who came from Greece to Russia and settled there. Subsequently this panagia had a dramatic history. It passed into the possession of the Archbishop of Astrakhan, who perished at the hands of an infuriated mob during some turbulent disturbances at the end of the seventeenth century; and it is recorded that before his violent death he handed over this consecrated pectoral to a companion, thus saving it for future preservation. Now this panagia reposes peacefully with other objects in one of the showcases in the custody of the Carnegie Institute.

Several panagias must be admired for sheer beauty of workmanship. One sparkles with magnificent Siberian amethysts of rich purple, with a skillfully carved rock crystal showing the image



PAIR OF BEJEWELED SILVER GILT WEDDING CROWNS
Middle of the XIXth Century

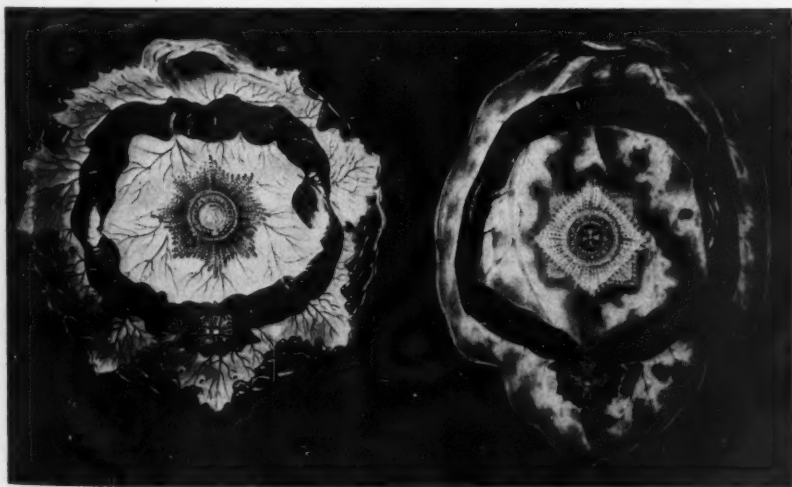
of Christ in relief on the front facet. Another is of the most delicate workmanship and shines with the limpid sparkle of dewdrops executed with elegant grace and restrained opulence of design. It is fashioned as an oval star, with many rays of minutely cut rock crystals and a central miniature image of enamel depicting the Assumption of the Holy Virgin. Still another panagia is a beautiful piece of gold topaz set into a radiation of rays studded with small garnets. Perhaps the loveliest and most valuable as a historical object is a pair of similar panagias of the seventeenth century made to be worn by a Patriarch. The case, or frame, is of openwork in enamel and filigree, which contains elaborate carvings in ivory executed with masterly precision and consummate craftsmanship. An object of outstanding interest is a pectoral cross, almost identical to the one Patriarch Filaret bestowed upon his son, the young Czar Michael Romanoff, upon his ascension to the throne in 1613. There is not the slightest doubt that it is a companion piece. It is also similar to the cross that had belonged

to the Patriarch himself, thus making a third in a set of the two known pieces apparently made by the same goldsmith. All three are of gilt silver and are adorned with precious stones and pearls strung on wire in the fashion of the period.

A cross for blessing by the officiating priest is a replica of a practically identical cross made by the same celebrated firm of goldsmiths and jewelers in Moscow for Prince Yousoupoff, Governor General of Moscow, and father of Prince Felix Yousoupoff, whose name was so prominently associated with the events preceding the Russian revolution.

The silver plate in relief ornamentation and engraved decorations, which belonged to Prince Boris and Princess Tatiana Yousoupoff, parents of the former Governor General, is only one of the notable pieces of historical silverware. Several ceremonial objects used by the Emperor and members of the Imperial family on certain memorable occasions and public functions also came into the hands of Mr. Hann.

Among the metalwork there is a lamp of pure gold with blue enamel,



St. Alexander

TWO ORDER PLATES

St. Vladimir

designed by the distinguished artist, Solnzev, the author of the colored plates in the celebrated *Antiquities of the Russian Empire*. The donors of this precious lamp, which was to be hung at the sepulchre of St. Sergius, were the Grand Duke Alexander, who later became Emperor Alexander II, and Empress Marie. The presentation was made upon

the occasion of the birth of their son, Grand Duke Sergius, who later became Grand Admiral of the Russian fleet.

Among the silver objects of an ecclesiastical character, there is a beautiful chalice dated 1702, with elaborate decorations in enamel, which had been in the possession of the diocese of the Metropolitan of Astrakhan on the Volga; it is a characteristic example of the art and craftsmanship of the period of Peter the Great.

The oldest metal object is a triptych of the eleventh or twelfth century. It does not belong strictly to Russian art, being a piece of Caucasus workmanship executed in the Kingdom of Georgia during the early Bagratids. It occupies, however, a rightful place in the exhibition, since Caucasus later became part of Russia and since early Georgian art was a ramification of the Byzantine tradition and had close affinities with early Russian art.

It is a representation of the Deësis, a traditionally prescribed arrangement of the Redeemer, flanked by the Holy Virgin and St. John the Baptist as intercessors for humanity. The word, Deësis, means prayer in Greek, and such a group of three figures was used fre-



ALTAR CLOTH—POKROV
Early XVIIth Century

quently in various images and traditional arrangements of icons. In this instance it is shown in metal relief with effective adornments in large cabochon stones typical of early Caucasian, Byzantine, and Romanesque art.

The assortment of silverware, including cups, plates, snuff boxes, and various trinkets of the eighteenth and nineteenth

centuries, is a most instructive source for students in the change of styles.

The four Order Table Services—produced by Francis Gardner, an English ceramist who came to Russia in the middle of the eighteenth century and opened a factory of porcelains in the district of Moscow, are among the historical examples of Russian ceramics. They illustrate the four highest Russian Imperial orders of chivalry created by the sovereigns from the time of Peter the Great to Catherine II. They were used only at significant festivals at the Imperial Court. I recall personally an occasion when this service was used at a ceremonial dinner in the Winter Palace, attended by the whole Imperial family and a dazzling gathering of foreign and Russian guests. It so happened that my own plate was that of the Order of St. Andrew. Now, with this St. Andrew plate reposing discretely among the treasures of George R. Hann that have been lent to this institution with which I have the honor to be associated, I cannot help thinking of the strange and unpredictable vicissitudes of objects and human destinies.

The bishops' miters and the wedding

crowns will attract attention by the splendid workmanship of such objects, which are rarely seen in this country.

In the division of textiles there are sumptuous dalmatics and other vestments used by the Orthodox Church. They are richly adorned with gold embroidery and braid and add a highly picturesque touch to the exhibition. The most precious pieces in the textiles are the two embroidered altar cloths, with images of the Christ in the Sepulcher and of Our Lady of the Sign, executed in the seventeenth century. They are magnificent examples of workmanship by Russian women of pre-Petrovian time, very similar to certain historical pieces donated to the church by Czar Boris Godunoff. The numerous pieces of altar embroideries, several icon covers for banners, and brocades lend color and distinction to the show.

Altogether this spectacular exhibition becomes even more impressive because of the remarkably fine manner of installation. Mr. Nash, of the Department of Fine Arts, should be complimented upon the taste and care he lent for an effective and highly artistic arrangement of the whole collection, which is presented as a harmonious and organically interwoven entity. Mr. O'Connor should feel happy and well rewarded by a sense of satisfaction in opening the doors of his department for this distinguished and distinctive collection. The citizens of Pittsburgh of Russian extraction will be particularly impressed to see objects that are so intimately associated with the hallowed past of their former fatherland.

It is a comforting thought that these precious objects of Holy Russia are now safe and secure, preserved in the deserving hands of their present owner.

Mr. Hann is to be congratulated upon conceiving a beautiful idea and bringing his endeavor into realization with a rare singleness of purpose. He deserves the fullest gratitude for the generous manner in which all the art treasures he accumulated with so much

perseverance and discrimination were made available to the visitors of the Carnegie Institute, and to wider circles through the illustrated and annotated catalogue he sponsored.

ASSOCIATED ARTISTS

THE thirty-fourth annual exhibition of the Associated Artists of Pittsburgh will be held in the galleries of the Department of Fine Arts of the Carnegie Institute from February 18 through March 16. The galleries will be kept open during the evening until ten o'clock for this local exhibition, so that it will be shown daily from 10:00 A.M. to 10:00 P.M. and on Sundays from 2:00 to 6:00 P.M.

A series of four Monday evening "Forums," which will take place in the galleries, beginning at 8:30 P.M., will be given as follows:

FEBRUARY

- 21—"If I Had Judged." Discussed by:
Jeannette Jena, Pittsburgh Post-Gazette
Douglas Naylor, Pittsburgh Press
Joseph A. Breig, Pittsburgh Sun-Telegraph
Harvey Gaul, Musical Forecast
Dorothy Kantner, Carnegie Tech Alumnus

- 28—"I Paint As I Paint." Discussed by Associated Artists:
Clarence Carter
Balcomb Greene
Louise Pershing
Samuel Rosenberg
Norwood McGilvary

MARCH

- 6—"Art and the Spirit." Discussed by:
Dr. Bernard Clausen, Bellefield Baptist Church
Dr. Arthur Kinsolving, Calvary Episcopal Church
Father Leo J. Schringer, St. Robert's Catholic Church
Rabbi Herman Hailperin, Tree of Life Synagogue

- 13—"People Need Art." Discussed by:
Chancellor John G. Bowman, University of Pittsburgh
President Robert E. Doherty, Carnegie Institute of Technology
President Raymond V. Kirk, Duquesne University
President Herbert L. Spencer, Pennsylvania College for Women
Superintendent Henry H. Hill, Pittsburgh Board of Public Education

PRINCIPLES AND THE PROPHET

*Commencement Address at the Carnegie Institute of Technology
on December 19, 1943*

BY RALPH COOPER HUTCHISON
President, Washington and Jefferson College

THE commencement speaker has an important and a solemn function. He addresses the class on behalf of society. He is an official spokesman for the social order. Others speak in behalf of the class, or the college, but he is the voice of society. Sometimes the voice is squeaky, sometimes pompous, usually unintelligible. Whatever he says, the speaker is to you of the graduating class the symbol of the good wishes of the people. It is their hope and expectation that you will be strong, good, and effective citizens, that you will make this world better than it has been. This is the sum and substance of every commencement address in the history of the Carnegie Institute of Technology. It is the "end meaning" of this address, however this address turns out.

Because your strength and help are needed I must begin with a sombre note to show where the need lies. We are engaged in a terrific and fateful struggle which gives temporary direction to our efforts. But beyond the victory in this war, we are without clear and definite purpose. Long before this war began, and therefore until the present, we have been adrift on a tempestuous sea of opportunism. The figure is intended to be carried out rather fully. The idea to be conveyed is of men in the sea or on a raft without direction or control, fighting for preservation, but having lost for the moment all other sense of direction.

Life has always been difficult and uncertain, but human society has always been at its best when it was following the direction found in great principles of action. For three hundred years, in a

most confused and bewildered society, a group of earnest Christians held true to their principle, sustained it amidst persecution, cruelty and death, and transformed the world. In all the chaos of the Reformation period there was still progress and accomplishment because groups of men were struggling over great principles. It was not then a question of what was most expedient, what would be most popular, or what would be most likely to win. It was rather the question as to what was right. The period was one of the historic and momentous periods in world history.

The period of the American and the French Revolutions was one of progress for the human race. The ways of expediency were forgotten and men came to grips with great principles. These principles were not measured as to their vote-getting values at the next election, they were questions of right and wrong. Men stood on either side of these issues ready to win or lose and prepared to die rather than surrender these principles or convictions.

The conflict of principles again found expression in our Civil War. Here men believed in the rights of the states to withdraw from the Union, the rights of men to hold humans as property, or, on the contrary, the freedom of the slaves and the preservation of the Union. Here men were guided by principles, not by considerations of success.

As we analyze our age, however, we cannot escape the conviction that we have become too clever for principles. To maintain great principles which momentarily are inconvenient or unpopular has been thought to pertain

to the horse and buggy days of national development. In religion, in politics, in economics, and in international affairs we are now inclined to be gently Machiavellian, advocating that measure which seems most likely to succeed in a given situation.

The development along this line is best illustrated in the field of politics. We have two great parties in this nation who were originally and for generations divided on certain great issues—first, slavery; second, the question of States' rights; third, the tariff. All these issues have now been settled one way or another. Neither party has enunciated other principles. Each has become an advocate of expediency. Those measures are advocated which will get the most votes at the next election. The question of right or wrong does not enter in nor does that ultimate destination of the country. Success, election, and power is the aim—not right. We have become a nation of clever guessers. To guess right on the horse race and win, to guess right on a team and win, to guess right on the numbers and win, to guess right on the political party, to join that party, and then to come in on the band wagon is the acme of our contemporary idealism. What America needs is a political party which has certain great principles, and which will fight for those principles through defeat after defeat after defeat, perhaps never winning, but never compromising to get votes. Such a party, indeed such a candidate, would be a refreshing change on the contemporary scene. It would be great if we might have a national election in which we can distinguish between the principles of the candidates instead of the measure of the opportunistic expedients which they propose. When that happens, it will be America again.

It would not be difficult to illustrate the same dependence upon opportunism in our international affairs. We do not have a foreign policy. We are pledged to opportunism, to doing the best

thing in each situation which might arise. We are at war for the protection of America, but we did not decide that as a principle. If we had, we would have gone sooner—before our enemies had piled up armament against us. Instead we sold planes, cars, and scrap iron to our enemies until the last possible moment. Then we went to war when Tokio decided we would, not when we decided. This is opportunism. This is not principle.

We are at war in defense of democracy. But we did not go to war when democracy was attacked in Czechoslovakia, or Denmark, or Norway, or France. We went to war when ordered to by Tokio. Now we fight for democracy. This is opportunism, not principle.

We are fighting for the preservation of the small nations, for the integrity of minorities. But we refused to go to war when Manchukuo was attacked, or Korea, or Ethiopia, or Belgium, or Holland, or when the systematic extermination of the Jewish people began. We did nothing until Tojo gave the word. This is not principle. This is opportunism.

And now, aside from winning this war, we have no great principle by which we will stand or fall in the future. We are allied with nations that hold to their conquests in China and Finland and Latvia and Poland and intend to hold more. We are as desperate as men on a raft at sea who cannot determine direction. We must win this war at all costs. Because we have surrendered principles in the past, we can claim none now. We must be opportunistic. So we have opportunistic political parties, led by opportunistic candidates, elected on platforms of expediency, and changing their platform whenever it is expedient to do so.

If I exaggerate, it is to stress the fact that this nation needs great principles by which to live and fight, with which to win or lose, and leaders who can be distinguished from one another not by their cleverness, their adroitness, and

their unscrupulous habit of victory, but can be distinguished by their tenacious loyalty to principles that are eternally right or eternally wrong.

II

Having endeavored to express the need for principle in society, I want to suggest your own relationship to this need. The man who lives by principle rather than expediency is a prophet. You who are being graduated have a role of prophet to fulfill in the social order.

You also have a role as administrator. This is particularly in the field of your profession. No one needs today to urge upon you the utilitarian value of your education as artist or engineer or whatever it may be. What does need to be urged is your responsibility outside of that utilitarian field, your responsibility as prophet.

Roughly speaking, life may be divided into two great areas. The first is the area of your professional and technical competence and responsibility. In that area you are the administrator engrossed in the practical problem of achieving. Here you are bound to earth by the force of gravity of financial limitations, of personalities, of prejudices; or inertia and of fear. Here you will move forward as best you can, your course deflected a thousand times by human factors and practical considerations that only you will understand. In this field you will be too earthbound to be a prophet, but you will be an executive, administrator, accomplisher.

The second area is that part of life in which you are thinking, but not operating. Here you are foot-loose. Here you do not have to deal with limitations of finance, personality, opposition, prejudice, or fear. Here you can think in a straight line and therefore in a peculiar way can lay hold on great principles. Here you may not be as practical, but in this great area you can come nearer to truth. Instead of deriding the impractical theoretical

thinker as is usually done, I wish to exalt him. He is the prophet of the social order, the inventor, the planner, the dreamer, the voter, the man who writes to the newspaper, the woman who writes to the congressman, the leader of delegations, the voice crying in the wilderness, the one who never built a road crying, "Make ye straight the way of the Lord."

A few homely illustrations will suggest this function in life. Let us begin with the college president. About him are many who know more about a college than he does. They write letters and editorials in the city papers, they sit on the curbstone, they send suggestions from far-away lands, and above all they rush into college newspapers. They neither know nor care that some of these things are impossible for lack of funds, that some faculty cannot be fired for not playing on the football team, that some standards cannot be set up or eliminated. They are free from such practical considerations. They are irresponsible. They are valid and valuable and in them, often deeply concealed, lies truth.

Or the prophet comes down from the mountain and enters the field of industry. While on the mountain he has seen clearly how management should be changed and labor reorganized, and he has a thousand plans for industrial success and improvement. But when he sits down at his desk financial facts walk right in and smack him. He turns to find that labor is not so receptive to his idealism. He finds that the most valuable and able manager he has is not amenable to some of his ideas. He starts the long and very slow process of progress and soon the prophet is lost in the administrator who has to do his best with a very bad and a very tough situation.

It is a great thing that Christ was not elected president of the United Jews, or chosen as chief high priest, or made chief of staff of the Nationalistic Army for the Freedom of the Jews from the Roman Empire. He would have

been loaded with routine and harassed with practical difficulties and considerations. Budget problems alone would have sapped the life from him. His whole strength would have been exhausted in running the annual alumni fund campaign and paying the troops. He knew that, and refused the Kingship. He had to stay up and out where he could see clearly and think in a straight line, leaving the centuries to work through practical considerations to the goals that he charted. Moses likewise had to be torn away from administration and left alone for forty years before he could get his thinking straight again. It is thought that Paul spent two lonely years in the Arabian desert before his vision was clear.

In the field of your technical service you needs must listen to other voices, to those not in that field, to those who do not know your limitations but do know your truth. And to those in other fields you must be the prophet. You must take advantage of your isolation, your disentanglement, to sense direction for the other. This is your responsibility as a voter when you go to the polls to tell other people how to run the government. As an alumnus you should all your life maintain a deep interest and tell your president how to run Carnegie Tech, tell your coach how to run the football team, and tell your preacher how to preach the gospel. If you become an old maid or a rotund bachelor, be sure to tell parents how to raise their children. Do it graciously, write a book or something. As a citizen not engaged in the difficulties of government try to have free and uninhibited convictions and let your government know. This relationship is recognized in life. Business men sit on the boards of churches, educators sit on boards of industry. Our whole democratic system recognizes the prophethood of the nonspecialist and his guidance of the man deeply involved in operation.

You leave the Carnegie Institute of Technology richly endowed for your

profession. But your life will be a failure if you forget your other function, that of the free-thinking uninhibited prophet. You will be a magnificent failure unless you take your part in church and state and social movements and human welfare, unless you inform yourself so that you can guide and help the specialists of life. This generation is already overloaded with technical experts who are valueless elsewhere. You are called to the task of expert in your field and prophet for the social order.

This is a semifacetious way of saying that in a world without principle, absorbed by its own cleverness and bogged down in opportunism, we must have men and women who have principles—who know what they believe and why, who will stand or fall with those principles. Your ability is not the measure of your value. It is the principles and the great causes to which you adhere that makes you valuable to society. Measure yourself this day by the principles to which you are pledged and pour out your strength that such principles prevail in our religious, political, national, and international life.

This is the "end meaning" of any commencement address. Members of the Graduating Class, we need you at your best to make this world better. Don't fail us.

IF YOUR MAGAZINE IS LATE

DUE to war conditions beyond our control, your CARNEGIE MAGAZINE may at times be late. Since these conditions are a prevailing difficulty in the publishing field, we know that we will have your understanding and co-operation.

SPENDING OUR SUBSTANCE

The principle of spending money to be paid by posterity . . . is but swindling on a large scale.

—THOMAS JEFFERSON



THE GARDEN OF GOLD



THE new year started off most auspiciously for the Endowment Fund of the Carnegie Institute of Technology, with three large gifts, and with a variety of other gifts amounting to a very substantial sum. One of these gifts cannot be announced in detail at this time, due to the conditions under which it was made, but it will eventually be noted here in full.

One of the large gifts that can be announced is an anonymous one of \$11,125. This handsome donation to the Tech Endowment Fund was made by a man who has already shown great interest by previous gifts; and it will, in the final settlement with the Carnegie Corporation of New York, amount to \$66,750 for the Carnegie Institute of Technology. For, under the terms of the agreement, the Corporation will give to Tech double the amount up to \$4,000,000 raised here by 1946 for endowment, or \$8,000,000, which will also be matched dollar for dollar through the offer of the Buhl Foundation.

A gift of great significance and one which will have far-reaching results is that of Charles E. Wilson, president of the General Motors Corporation and a Tech graduate of the class of 1909 in electrical engineering, who has also served for many years as a nontrustee member of its Executive Committee. Mr. Wilson's gift will amount to at least \$50,000 and has been given to create the Charles E. Wilson Scholarship Fund, the income of which is to provide scholarships in engineering and science.

These two gifts will bring a large amount of money to the general endowment fund and as such mean much; they also represent their donors' zeal for the advancement of Carnegie Tech by its alumni and friends and are most encouraging to those who are so keenly

interested in the future of that institution, and who are so anxious to see that the endowment fund be fully raised by June 30, 1946.

The general endowment fund has also been augmented during December by other gifts. Galen C. Hartman has contributed \$250 to this fund; and T. F. Campbell and Carroll B. Collins, both alumni of the College of Engineering, have each sent in gifts of \$500.

The sum of \$1,188 has also been forwarded by the Alumni Federation, representing gifts from the following:

Charles H. Anderson, Captain and Mrs. George A. Brahmst, William Buhl, H. L. Bunker, H. Hamlin Burdick, R. L. Bussey, Francis P. Collins, Marvin Fox, L. E. Frost, E. E. Hawkins, Wenonah Post Huston, Elmer L. Jarrett, E. H. Keller, John H. Kinghorn, Major Miles A. Kinley, L. C. Lustenberger, F. M. McGee, Philip P. Marshall, Mr. and Mrs. James M. Moore, C. A. Nimick, Elvin W. Overdorff, H. L. Parker, Thomas Peiffer, David K. Reid, A. David Scheinman, S. M. Siessel, George W. Smith, and Robert H. Watt.

The special memorial and scholarship funds have also received a fresh impetus this month.

The William E. Mott Memorial Scholarship Fund has been increased by gifts from two engineering school alumni—\$50 from James Riehl Arnold and \$100 from an alumnus who prefers to remain anonymous.

Miss Clara Pomeroy White has sent an additional gift of \$25 to the William S. Andrews Memorial Scholarship Fund; and the Printers' Scholarship Fund has been enlarged by a gift of \$200 from Robert H. Caffee and by \$25 from Ralph H. Bartels, both alumni of the Printing Department.

The Class of 1917 Engineering Scholarship Fund has received gifts amount-

THE CARNEGIE MAGAZINE

ing to \$50 from Samuel G. Haas and E. Clifton Wilson; and the Crabtree Memorial has been given \$85 from Cecil J. Bier, W. H. Rieger, L. C. Schweitzer, and J. B. Sprague.

The Secretarial Office Practice Class received payment for work that was done in several offices during the past semester and sent part of it to buy a Series F \$74 War Bond for the Endowment Fund, earmarking it for the Secretarial Scholarship Fund.

The Frances Camp Parry Memorial Fund has been enriched by a gift of \$37 from the Margaret Morrison Carnegie College Class of 1923. This contribution, which they request be used to buy Series F War Bonds, represents the balance in their class treasury since school days.

The Clifford B. Connelley Memorial Scholarship Fund, which has just been created recently, has received contributions from John L. Elliott, John A. Lytle, Martin F. Murphy, Jr., and A. Z. Shmina totaling \$190.

The sum of \$67 has been given to the Chemistry Department Research Fund by E. A. Lucas, Harry Sagan, and an anonymous donor; and the Hower Memorial Fund, to be used for the purchase of books, is richer by \$205, the sum of gifts from Henry H. Blau, D. M. Gray, J. Wallace Hopkins, Frank J. Kish, Captain Lee A. Kline, W. Allen MacDowell, Paul C. McKenzie, August Rasket, L. E. Schiffman, F. C. Sturges, Louis L. Vayda, and John E. White.

The Marks Memorial Scholarship Fund, established to honor Dr. William L. Marks, has received a gift of \$100 from Gilmore Lee Tilbrook and \$10 from Edward S. Allen, Jr.

The Drama Fund, which was established by the alumni of the Drama Department to provide scholarships for drama students, has been augmented by a \$50 gift from Harriet K. Walker.

Including the gifts acknowledged this month—\$50,000 from Mr. Wilson and the sums contributed by other generous alumni and friends of Carnegie Tech, amounting altogether to

\$75,436.08—the total raised for the Endowment Fund is \$1,851,369.14. It is significant to note that of the \$75,436.08 reported in this issue of the Magazine, over \$64,000 comes from the loyal sons and daughters of their alma mater, which in 1946 will bring an additional amount of five times the total shown. For, besides the two-for-one agreement of the Carnegie Corporation of New York, the Buhl Foundation has pledged to give dollar for dollar up to \$333,333 for the Carnegie Institute of Technology Endowment Fund.

A CORRECTION

THROUGH an error, no credit was given to the Army Air Corps for the use of the photograph of the Army transport plane from the Army Air Base at Presque Isle, Maine, which appeared on page 213 of the CARNEGIE MAGAZINE for December 1943. We were enabled to use this photograph through the courtesy of the U. S. Army Signal Corps, Presque Isle, Maine, and also of the H. J. Heinz Company.

CARNEGIE MUSEUM

FREE LECTURE SERIES

SUNDAY AFTERNOON AT 2:15 P.M.

IN THE LECTURE HALL

FEBRUARY

- 6—"Birds of Frick Park," by Harvey S. Crass, Superintendent of Frick Park, with Kodachrome movies.
- 13—"Mexico and Paricutin Volcano," by Robert Friers, Traveler and Lecturer, with Kodachrome movies.
- 20—"The Netherlands East Indies," by Bernard H. M. Vlekke, Lecturer Harvard University, formerly Netherlands Historical Institute in Rome, with Kodachrome movies.
- 27—"The Carnegie Museum 1943 Expedition," by J. LeRoy Kay, Curator of Paleontology, Carnegie Museum, with Kodachrome movies.

MARCH

- 5—"Wings across the Midnight Sun," by Arthur C. Twomey, Assistant Curator and Field Collector, Section of Ornithology, Carnegie Museum, with Kodachrome movies.

THE BOYD MEMORIAL COLLECTION

Books in the Carnegie Library Provide Facilities for Musicology Research

By IRENE MILLEN

Music Librarian, Carnegie Library of Pittsburgh



A PLAN, begun in 1938, to honor the memory of Dr. Charles Newton Boyd by providing facilities for extended research in musicology has resulted in the establishment of the Boyd Memorial Collec-

tion, an important and growing part of the Music Division of the Carnegie Library of Pittsburgh. During the five years since the inception of the plan, the sponsors, an active organization known as the Boyd Memorial Musicological Library Association, have raised sufficient funds to purchase and place in the Library the greater part of the extensive library left by Dr. Boyd. An annual concert given under the auspices of the Association for the past three years has opened Pittsburgh's concert season. The proceeds from these concerts have been used to add new materials to the Memorial Collection and to continue the purchase of about a hundred valuable scrapbooks compiled by Dr. Boyd.

These scrapbooks, an unusual feature in the Boyd Memorial Collection, are in a way autobiographical. Dr. Boyd began their compilation about the time he started his professional career. Born in Pleasant Unity, Pennsylvania, in 1875, he was educated at the Academy at Poland, Ohio, and was graduated from Western University of Pennsylvania, now the University of Pittsburgh, in 1894. In that year he became organist and choir director of the North Avenue Methodist Episcopal Church in

Allegheny, a post which he held for thirty-eight years. In 1903 Dr. Boyd became a member of the teaching staff of the Western Theological Seminary, the first Presbyterian institution to introduce the subject of church music into its regular curriculum. Dr. Boyd attained national recognition as an authority in the field of hymnology through the thirty-four years of his teaching at the Seminary. While there, he organized the Cecelia Choir, one of the earliest a cappella choirs in the country. In addition to this work, he was associated in various ways with many other musical groups—the Mozart Club; the von Kunits String Quartet; the Peoples Singing Classes, a movement for the "musical cultivation of the masses"; and a Recital Series for towns and smaller cities in the tri-state



**CARNEGIE LIBRARY
PITTSBURGH**

THE LIBRARY BOOKPLATE
Designed in Pittsburgh Public Schools

area, featuring some of Pittsburgh's best talent. Data on all these and many other activities are to be found in the form of clippings and programs meticulously pasted into the historical scrapbooks. Unquestionably much of the material thus accumulated on musical life in Pittsburgh and western Pennsylvania within the past half century would not now be available elsewhere.

Probably his work as writer, editor, and commentator led Dr. Boyd to make the card index which makes the materials in the scrapbooks more readily accessible and to acquire the large library of musical books now in the Music Division of Carnegie Library. At one time Dr. Boyd was music critic for the *Pittsburgh Gazette*. From 1907 to 1911 he wrote descriptive notes for the Pittsburgh Orchestra concerts. He was the Pittsburgh correspondent to the *Musical Record*, a monthly journal and review edited by Philip Hale and published at Boston. He also contributed countless authoritative articles to other musical magazines. He was associate editor of the American supplement to Grove's *Dictionary of Music and Musicians*. He wrote the United States section of the article, "Teaching of Music," in the latest edition of the *Encyclopaedia Britannica*. His *Lectures on Church Music* appeared in 1912. His book, *The Organist and Choirmaster*, was published in 1936. At the time of his death, he was collaborating with Albert Riemenschneider on a new edition of the Bach Chorales which has since been published. In 1929, with Dr. Will Earhart—who later became the first president of the Boyd Memorial Musicological Library Association—Dr. Boyd edited the *Young Students' Piano Course*. Because of his wide knowledge of hymnology, he was asked to act as consulting editor for the United Presbyterian *Psalter* (1912 and 1928), the *Presbyterian Hymnal* (1933), *Handbook to the Hymnal* (1935), and the *New Church Hymnal* (1936).

Dr. Boyd inevitably became associated with many national and local



CHARLES N. BOYD

professional organizations. He was president of the Music Teachers' National Association in 1918, 1919, and 1923 and was treasurer of the National Association of Schools of Music from 1924 until his death. He was the founder and first president of the Musicians Club of Pittsburgh and was active in establishing the Western Pennsylvania chapter of the American Guild of Organists. In 1915 he helped to organize the Pittsburgh Musical Institute, of which he was co-director from 1925 to 1937. In recognition of his many achievements, the University of Pittsburgh conferred upon him the degree of Doctor of Music.

Dr. Boyd's library of more than three thousand titles, accumulated over a period of many years, consists largely of standard biographies, histories, encyclopedias, periodicals, and theoretical works, as well as a considerable collection of music for various mediums of performance. Although predominately in English, important works in French, German, and Russian are included. Among the biographies are the English translation of Forkel's invaluable and enjoyable account of Bach's career;

Spitta's standard work on Bach's life and work; Otto Jahn's *Life of Mozart*, which has become a model for subsequent music biographers and historians, Thayer's monumental work on Beethoven, and many others. The dictionaries and encyclopedic sets include Grove's *Dictionary of Music and Musicians*, Riemann's *Musiklexikon*, Bobillier's *Dictionnaire Pratique et Histoire de la Musique*, and Buecken's *Handbuch der Musikwissenschaft*. Other unusual and valuable books, such as Dr. Burney's *Musical Tour of Europe* (1773) and several of the *Jahrbuecher der Neuen Bachgesellschaft*, are to be found in the Boyd Memorial Collection.

The music that Dr. Boyd used for study and teaching purposes is collected in bound volumes. Students will find his analytical and historic comments which are written on the margins of much of the music very helpful. Donations of music from private libraries of members of the Association have extended the original collection of music considerably.

Funds contributed by the Association have made possible the purchase of musicological works not in the original Boyd library. Among these is the valuable source book by Robert Eitner—*Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten*. This ten-volume set was bought from the private library of a Pittsburgh musicologist, as it was not obtainable otherwise. The supplements to this work were already in Dr. Boyd's library. The *Quellen-Lexikon* is an essential reference tool important in locating manuscripts and printed editions of music dating from the beginning of the Christian era to about 1850. Jean Beck's authoritative *Les Chansonniers des Troubadours et des Trouveres* also was bought for the collection from proceeds of one of the annual Boyd concerts.

Reprints and collected editions are within the scope of the materials being purchased by the Association for the Boyd Collection. *Harmonice Musices*

Odebeaton, a publication of the Medieval Academy of America, added within the past year, reproduces in modern notation 96 early Netherlands polyphonic works for three or four voices. The *Odebeaton* was the first work (1501) printed by the illustrious Venetian music printer, Ottaviano dei Petrucci, during the most flourishing epoch of the Netherland School. The nine volumes of the collected vocal works of William Byrd are the most recent addition to the Memorial Collection.

Materials valuable for musical research which cannot be purchased are microfilmed. A photostatic copy, in the New York Public Library, of the J. G. I. Breitkopf catalogs of the printed and manuscript music in the Breitkopf stock, which were issued from 1762 to 1787, was microfilmed for the Boyd Memorial Collection. At present, the project of microfilming the forty-seven volumes of the Bach Gesellschaft is being considered.

Thus the original purpose of the Association in making the Boyd Library available to all Pittsburgh musicians and music lovers as "a working library containing not only a record of our place and time, but a constantly growing accumulation of the best contributions to musical knowledge from world-wide sources" is being realized most successfully.

ETIQUETTE IN 1863

The perfect hostess will see to it that the works of male and female authors be properly separated on her bookshelves. Their proximity, unless they happen to be married, should not be tolerated.

—LADY GOUGH

[From "Etiquette," Published in 1863]

THE CURSE OF CAIN

Were half the power that fills the world with terror, were half the wealth bestowed on camps and courts given to redeem the human mind from error, there were no need for arsenals or forts: the warrior's name would be a name abhorred; and every nation that should lift again its hand against a brother, on its forehead would wear forevermore the curse of Cain.

—LONGFELLOW

TWO NEW PAINTINGS

Patrons Art Fund Purchases Added to Permanent Collection

By JOHN O'CONNOR, JR.

Acting Director, Department of Fine Arts

Two canvases from the 1943 Founder's Day Exhibition, "Painting in the United States," have been acquired for the permanent collection of the Carnegie Institute through the Patrons Art Fund. They are "Hoing" by Robert Gwathmey, which was awarded Second Prize in the exhibition, and "Young Hunter Hearing Call to Arms" by Marsden Hartley. Since the establishment of the Fund in 1922, a total of forty-six paintings has been added to the collection through the generosity of this group of benefactors.

The Gwathmey is the larger painting, oil on canvas, 40 inches in height by 60 inches in width. The signature "Gwathmey" appears in the upper left corner; there is no date, but the paint-

ing was completed in 1943. It is unusual, original, and modern in composition and technique. For it the artist has taken one of his favorite subjects—the negro farmer, or sharecropper, of his native South—in an episodic and symbolic account. Only the bare essentials by way of detail have been employed; the artist uses large areas of flat color and silhouettes his figures against them. A mottled blue and gray, sunless sky and the red-brown earth form the background, featureless except for two pine trees at the right, and a dead tree trunk and a bleak, peeling, ugly white clapboard structure to the left, which appears to be a combination of a church and a dwelling. The barefoot hoer in the center of the picture, in shapeless



HOING BY ROBERT GWATHEMEY

white shirt and blue trousers, leans wearily on his hoe to remove his yellow straw hat and wipe his forehead. His arm hides his face, so that he is not an individual but a symbol of his kind, distinguished only by his color. The single stalk of corn beside him indicates his struggles against the destructive forces of nature, symbolized by the various wild plants at his other side and the barbed wire sagging from the placarded fence post. Beyond him are scenes characteristic of his life—labor in the lumberyard, toil as cotton picker in the fields, dairy work for even the aged. The scene in the right foreground shows the beginning and end of such an existence—responsibility at a very childish age for an even smaller brother or sister, at death a shallow grave that will all too soon be nameless. The drawing of the figures throughout the canvas is exquisite in line. Although the statement is stark, the story of the hoer is told with understanding and sympathy.

Robert Gwathmey, painter, printmaker, and teacher, was born in Richmond, Virginia, in 1903, but he lived in Pittsburgh for three years, 1939 to 1942, while an instructor in the Department of Painting and Design of the College of Fine Arts at the Carnegie Institute of Technology. During that period he submitted his canvas "From Out of the South" for the 1941 Founder's Day Exhibition, "Directions in American Painting," and it was accepted. At the present time Robert Gwathmey is a member of the art faculty of Cooper Union, New York, and resides in that city. He studied at the Maryland Institute in 1925, and at the Pennsylvania Academy of the Fine Arts from 1926 to 1930. For two successive years he was given the William Emlen Cresson Traveling Scholarships by the Academy, which permitted him to travel abroad during the summer. As a result of the Forty-eight States Mural Contest sponsored by the United States Government in 1939, he was commissioned to do a mural in the post

office at Euraw, Alabama—"The Countryside"—completed in 1941. In 1940 he won a PM prize in "The Artist as Reporter" contest. In 1941 "Sharecroppers" brought him the water-color prize in the annual exhibition of the Associated Artists of Pittsburgh, and later the first purchase prize in the contemporary section of the National Water Color Exhibition at the San Diego Fine Arts Gallery. Last fall his silk screen print, "The Rural Home Front," was given first prize in its classification in the National Graphic Arts Competition sponsored by Artists for Victory.

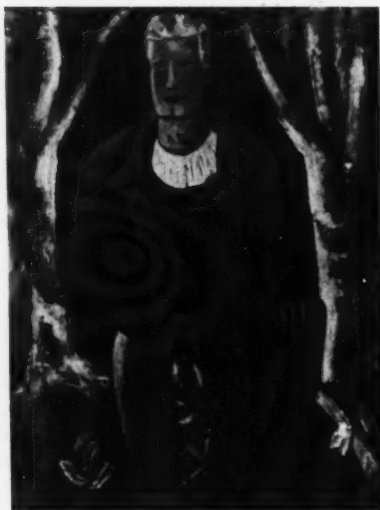
"Young Hunter Hearing Call to Arms" is oil on masonite, and measures 41 inches in height by 30 inches in width. It is initialed "M. H." in the lower left corner; it is not dated, but it was painted in 1939. In November 1942 it was shown in an exhibition, "Paintings by Hartley, Rattner, Weber," at Paul Rosenberg & Co., New York, as "The Hunter." In entering it for "Painting in the United States," however, the artist requested that it be given the longer title. While it is not a war picture, the title and whole composition seem to convey the response of a youth—even at the moment when he is engaged in his favorite peacetime pursuit—to the call of his country.

The painting shows, against a background of the purple shadows of the forest, a husky young hunter, intensely blue-eyed, blond, and ruddy-skinned, half kneeling, with his gun under his arm and pipe in hand. Framing the hunter in a subtly decorative manner, to the left and right, are the silvery trunks of two birches, a few of whose fallen golden leaves lie on the bare ground. That the hunt has been successful is indicated by the antlers in the youth's hand and the feet of the deer carcass showing on the right. The painting is colorful, with the hunter's white sweater, green vest, and red jacket and cap, which has been discarded; the buff of his trousers blends

with the ground color. Hartley's command of form in almost primitive shapes and his rich hues characterize the picture.

Marsden Hartley, who was born in Lewiston, Maine, in 1877, died in Ellsworth, Maine, on September 2, just before the opening of "Painting in the United States," to which "Young Hunter Hearing Call to Arms" had already been invited. The sixty-six years of his life were spent in rest-

less and intensive work and travel, both here and abroad. At the age of fifteen he won a scholarship to the Cleveland School of Art, where he studied with Cullen Yates and Nina Waldeck. In 1899 he studied at the Chase School in New York with F. Luis Mora, Frank Du Mond, and William M. Chase; in 1900 he studied at the National Academy of Design under Edgar Ward. Other early influences were his friend, Albert Ryder, and Giovanni Segantini. In 1905 he returned to Maine, and in a hermitlike life began to paint the mountains, woods, and streams of his state—agitated and frenzied canvases in glowing colors. Several years later a show of his work was held at "291," Alfred Stieglitz's gallery on Fifth Avenue, not too successful an exhibition. Hartley's first trip to Paris came in 1912, and from that time on he made a number of visits to France and also to Germany. He was influenced abroad by Courbet, Maillol, Cézanne, Kandinsky, Marc, Klee, and others. Driven back to this country by World War I, he went first to Provincetown, then to the



YOUNG HUNTER HEARING CALL TO ARMS

BY MARSDEN HARTLEY

Southwest, where he wrote as well as painted. As always, he was not afraid to experiment, wherever he was. He finally returned to New York in 1921, where an auction of his work was organized by Stieglitz and Mitchell Kennerly. Its success enabled him to take another trip abroad. He won a Guggenheim Fellowship in 1930, and did further study in Europe for a short time, and later in Mexico. From

1930 until his death he divided his time between Maine, where he seemed to find peace at last, and reinsurance for his painting; and New York, the scene of his numerous one-man shows. Hartley was one of those rare artists who successfully fused two great streams of painting tradition—American romanticism and European modernism. Through these he found his own individual synthesis. While an intensely regional painter, he never raised any provincial barriers against creative art, no matter what its origin.

Described by Duncan Phillips as "a profoundly, a resonantly American painter, a gifted designer, a keen critic, a cultivated assimilator, an intelligent, hypersensitive appreciator of many dissimilar phases of esthetic achievement," still Hartley did not receive very wide public recognition until his later years. In 1940 he won the J. Henry Scheidt Memorial Prize at the Pennsylvania Academy of the Fine Arts with "End of the Hurricane; Lanes Island, Maine"; and in 1942, a fourth purchase prize in the "Artists

for Victory" exhibition at the Metropolitan Museum of Art with "Lobster Fishermen." In addition to the Metropolitan he is represented in the collections of the Whitney Museum of American Art, New York; Museum of Modern Art, New York; Phillips Memorial Gallery, Washington; Cleveland Museum of Art; Worcester Art Museum; Philadelphia Museum; City Art Museum, St. Louis; Columbus Gallery of Fine Arts; Barnes Foundation, Merion, Pennsylvania; Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Lawrence Art Museum, Williams College; Museum of New Mexico, Santa Fé; and many private collections. He exhibited in the International on two occasions.

The Patrons Art Fund, through which these two pictures were purchased, was founded in 1922 when the late Willis McCook pledged himself to contribute one thousand dollars a year for ten years. The sole purpose of the Fund is to acquire works of art for the perma-

nent collection of the Carnegie Institute. The membership of the Fund, which is still open to subscribers or for the renewal of membership, is as follows: Mrs. Edward H. Bindley*, Paul Block*, George W. Crawford*, B. G. Follansbee*, Mrs. William N. Frew* (in memory of William N. Frew), Mrs. David Lindsay Gillespie and Miss Mabel Lindsay Gillespie (in memory of David Lindsay Gillespie), Howard Heinz*, Miss Mary L. Jackson* (in memory of her brother, John Beard Jackson), Mrs. Samuel R. Kelly (in memory of her daughter, Harriet Roseburgh Kelly), George Lauder*, Albert C. Lehman*, Willis F. McCook*, Andrew W. Mellon*, Richard B. Mellon*, William Larimer Mellon, F. F. Nicola*, Mrs. John L. Porter*, Mrs. Henry R. Rea, William H. Robinson, Ernest T. Weir, Emil Winter*, and Mrs. Joseph R. Woodwell* and Mrs. James D. Hailman (in memory of Joseph R. Woodwell).

*Deceased.

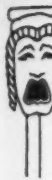
A NEW PLIOCENE HORSE

THE CARNEGIE MUSEUM has recently acquired, by exchange with the United States National Museum, a fossil Pliocene horse (*Plesippus shoshonensis*). This little horse was about the size of a small pony or the wild horses of the Western United States. The specimen is being prepared for exhibition by Mr. S. Agostini.

The fossil horses are the best known example illustrating the evolution of the vertebrates. They are found without any important breaks in the sediments of the earth's crust from near the beginning of the Age of Mammals to the present time, and are used as a sort of measuring stick for comparative study of other mammals of the Tertiary period. *Plesippus* is important in the ancestral line as it is transitional between *Pliohippus*, the first of the one-

toed horses, and *Equus*, the Pleistocene and recent genus. The side, or lateral, toes of *Pliohippus* are nearly as long as the middle or third toe, often called the cannon bone. Whereas, in *Plesippus*, the side toes or splints are much shorter, their length being between those of *Pliohippus* and the modern horse. The fifth digit and trapezium, one of the bones of the wrist, are still present as tiny nodules of bone, but are much smaller than those of *Pliohippus*, and are absent in *Equus*. The teeth of *Plesippus* are longer than those of the early horses, but not quite so long as those of the modern horse.

When the specimen of *Plesippus* is placed on exhibition, it will help considerably in explaining the theory of evolution to visitors in the Hall of Vertebrate Paleontology.



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"THE PLAY'S THE THING"

Reviewing the Little Theater Production of
Dodie Smith's "Dear Octopus"



BY AUSTIN WRIGHT

Associate Professor of English, Carnegie Institute of Technology



THE scene of Dodie Smith's play, *Dear Octopus*, is laid in an English country house in the autumn of 1938. When it was first produced in that same year, Hitler had just won his triumph at Munich, Mr.

Chamberlain was wistfully assuring the British people and himself of the benevolent intentions of the Nazis, and the stage was set for the outbreak of world war. Yet in *Dear Octopus* there is not a line, not a word, which intimates that the secure, dignified, leisurely life depicted in the play is soon to vanish—perhaps never to return. But in a way it is just as well that Miss Smith chose to forget world problems and devote herself to the familiar, commonplace material that has furnished the stuff of innumerable domestic comedies by English novelists and playwrights through the past two centuries. Certainly she has a precedent in the placid novels of a greater than herself, Jane Austen, who ignored the chaos created by her contemporary, an earlier European dictator. And though Dodie Smith is far from being a Jane Austen, she has written in *Dear Octopus* a typical cozy, sentimental English comedy which offers a half-cheerful, half-melancholy glimpse of a gracious way of life.

Miss Smith is the author of several successful comedies which have won her a position of some eminence among

contemporary English playwrights. Perhaps the best known are *Autumn Crocus*, a pleasant, idyllic romance loaded with sentiment; and *Call It a Day*, a well-constructed but unimportant little comedy that concerns the mild flirtations of four members of an English family. Her current *Lovers and Friends*, starring Katharine Cornell and Raymond Massey, seems to have roused no great enthusiasm on Broadway. All her plays are English to the core, and *Dear Octopus* is full of glimpses of English domestic conventions which seem quaintly comic to an American audience—the obstinate preference for open fires and candles as opposed to central heating and electricity, the high strategy necessary to provide enough hot water to supply baths for week-end guests, the casual acceptance of the hot-water bottle as one of the grim necessities of life.

Dear Octopus was the December production of the Department of Drama at the Carnegie Institute of Technology. The director, Kai Heiberg-Jurgensen, a newcomer to the Tech faculty, proved himself to be perfectly at home with his material and achieved a production that ran smoothly from start to finish. There are many points in the play at which audience interest might well lag, and there are some speeches and situations which must be handled just right if they are to be effective; but Mr. Jurgensen guided his vehicle safely round such dangerous corners and left his audience feeling that they had witnessed the performance of a better play than *Dear Octopus* actually is.

The story concerns a family who assemble for a week end at the ancestral

home in Essex to celebrate the golden wedding anniversary of Charles and Dora Randolph. In addition to the elderly couple, there are three daughters and a son, four grandchildren, and several in-laws. By the end of the play, practically all that has happened is that the son Nicholas has become engaged to faithful Fenny, his mother's companion, and that Cynthia, the erring daughter from wicked Paris, has decided to come home to stay. Nothing more—yet the working out of such tenuous strands of plot, together with certain interludes and digressions, involves a wealth of lively dialogue which is often clever and occasionally moving.

The texture of the play, however, is very uneven. The first act, for example, is quite long—much, much too long—and almost completely static. The audience has to make the acquaintance of no fewer than sixteen characters, most of them related to one another; and the length of the act, the confusion produced by the rapid introduction of one Randolph after another, the absence of action, and the comparative ordinariness of the conversation leave the audience bewildered and a bit jaded. The second act is incomparably better. Laid in the old nursery, its three scenes are skilfully written and show that the author has a warmly sympathetic understanding of human life in general and the ways of family groups in particular. Scene 2 of this act is especially good—a sequence of gaiety followed by a family storm that subsides abruptly into a quiet tea, in which the only participants are three old people who have become suddenly pathetic. The final minutes of this scene were admirably directed and performed. Act III is something of a letdown, though reasonably satisfactory. The clearing up of the misunderstanding between Nicholas and Fenny is necessarily abrupt, but I liked the quiet talk between Cynthia and her mother in the dining room and Nicholas' delivery of "grand toast" at the anniversary

dinner. It is in this speech by Nicholas that the meaning of the title of the play is made clear. On the whole Miss Smith seems to approve of that "dear octopus" which is the family, even though she is keenly aware of its tyrannies, its responsibilities, its occasionally smothering benevolence, its internal conflicts and misunderstandings, its subtle and inescapable effect upon individual destinies.

The settings designed by Suzanne Maimin were splendid, and harmonized beautifully with the mood of the play. I liked especially the clever, colorful nursery set, which must have caused Lloyd Weninger and his student painters many an hour of agreeable toil, but the drawing room and the dining room were just as good in a more conventional way. The dining room was effective as the background for both a quiet, before-dinner family chat and the gay scene of the anniversary dinner. The scenes played in it had a nostalgic quality which, I dare say, exerted an effect upon everyone who saw the Tech production.

Dear Octopus is a play which I should think an acting company must enjoy performing. It contains a great many desirable roles, and the best lines are distributed with a comparative impartiality which, if not ideal, is much more kind to minor players than is usually the case. Nicholas Randolph and Grace Fenning are the romantic principals, but there are four or five other very important parts and a number of smaller ones, each of which offers a talented actor or actress the opportunity for a memorable performance. And the number of such performances in the Tech production was high.

There was a professional competence about the portrayal of Nicholas that I found highly commendable. Perhaps the actor did not make the role quite as attractive and sympathetic as it might have been made, but he gave a consistently intelligent and skilful performance. He was at his best in the nursery scenes, the conversation with



A SCENE FROM DODIE SMITH'S "DEAR OCTOPUS" AT THE LITTLE THEATER

Fenny before dinner, and the dinner scene itself; and if he seemed ill at ease and rather ineffectual in the closing dialogue with Fenny, the fault lay partly with the situation. Of the two capable actresses who played Fenny, the first was perhaps more convincing as the estimable but self-effacing and slightly faded young woman who has let her first youth pass in dreams about a man who thinks of her merely as part of the background; the second gave a spirited performance which made her seem like the kind of girl who can pick and choose among suitors, and who would not be likely to wait ten years for a particular man to reward her patient devotion.

Dora Randolph is the complacent and tyrannizing yet warm-hearted matriarch who does most to hold the play—and the family—together. I suspect that Miss Smith likes her better than audiences do. The list of unpleasant characteristics which an enemy might justly attribute to her is imposing, though her unfailing good humor and her devotion to her brood are apparently intended to tip the scales in her favor. She was well played in both

casts, but both actresses rather overdid the signs of advanced age—as young actresses are prone to do when they represent a woman of seventy. And the first Dora wore an habitual smile which not only grew tiresome, but also suggested a disingenuousness not belonging to the character. By the way, it is odd that Miss Smith does not have Dora take some part in bringing Nicholas and Fenny together. The old lady has a hand in everything else—yet she is apparently the only member of the family who has no suspicion of Fenny's love for Nicholas, Dora's only surviving son. How did she receive young Bill's excited announcement of the engagement? I wonder!

In the early minutes I feared that Charles Randolph was going to be colorless and ineffective, but as the play progressed I realized that here was a skilful portrayal of a quiet, gentle, honorable man who, though something of a nonentity, both in the world and in his own home, retains his native dignity and his sense of humor. His brief scenes with Belle were splendid—and so was the indomitable Belle herself. Particularly in the first cast, this gal-

lant old lady, who fifty years before had lost Charles to the prettier but humorless Dora and who refused point-blank to yield gracefully to the advances of the old age that she feared and despised, was played with a wry realism that left nothing to be desired.

Cynthia Randolph, whose guilty secret turns out to be a now-ended liaison with a married man, is a rather unsatisfactory character. One has the feeling that Miss Smith started out with the intention of centering the play round her, then thought better of it and switched to Fenny and Nicholas. Cynthia's sense of guilt seems a little silly in view of the calm way in which everyone receives her confession, and the theme of her relationship to little Scrap, her dead sister's child, is allowed to dwindle into insignificance. Cynthia was competently played, though in the first cast she seemed a little too girlish and wholesomely fresh for an experienced woman of thirty-seven.

Hilda Randolph was amusingly and yet sympathetically portrayed in both casts. A neurotic but successful business woman, who seems on the verge of a nervous breakdown, she reveals likable characteristics which endear her to the audience, and her burst of anger at Edna, her intriguing sister-in-law, almost evoked cheers. Margery Harvey, the only married daughter, was convincing as the sensible wife and mother who rules her lively children and her mildly philandering husband with the proper mixture of leniency and firmness. Her husband Kenneth was good in his sheepish efforts to appear as an experienced Don Juan without risking too severe a tug from the apron strings. Edna Randolph—the widow of an elder son who had been killed in World War I—was ably portrayed as a predatory middle-aged female who finds it convenient to keep Nicholas dancing attendance upon her and therefore tries to smash Fenny's romance. Edna was properly hateful, but I could not help feeling sorry for her in one scene, as she sat shivering

in that drafty, badly heated English dining-room! Edna's son Hugh and his young wife are minor characters who might well have been left out of the play, but Miss Smith was obviously determined to have the fourth generation represented by their infant son. I would defy John Gielgud and Katharine Cornell to make much of the roles of Hugh and Laurel Randolph! Nanny, the aged nurse, and Gertrude, the maid, were adequately presented. I felt, though, that the very brief scene between Dora Randolph and Nanny, who had spent her whole drab life in the service of the more fortunate Dora, might have been made more poignant.

There remain young Bill and Flouncy Harvey and Scrap Kenton, child of the dead Randolph daughter. If I had any reason for leaving them until the last, it is probably that I consider them certainly among the highlights of the production. Indeed, I find it impossible to recall seeing three more satisfactory stage "children." Bill, who was played by a girl, has one of the longest speaking roles in the play, and he—or she—was excellent: spirited, observant, wise beyond his years, mischievous and yet lovable. Flouncy was skilfully played as a fretful, rather nasty little girl, pretty enough to be absurdly vain. Scrap was splendid. I greatly admired the actress's interpretation of this timid, fawnlike little girl who yearns for affection and broods morbidly upon memories of her dead mother. The episode in which Scrap and her grandmother sing together, at the loyal urging of the others, was tenderly handled and excellently performed. And all the scenes in which the children converse among themselves were most realistic and showed intelligent understanding on the part of author, director, and players alike.

Dear Octopus, concerned as it is with the family and with the effects of time upon family relationships and individual careers, is vaguely reminiscent of several other plays which Tech audiences have seen in recent years—

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Priestley's *Time and the Conways*, for instance, and Wilder's *The Long Christmas Dinner*, Osborn's *Morning's at Seven*, and even Noel Coward's *Family Album*. It has, too, something of the quality of Galsworthy's Forsyte novels and many other fictional treatments of domestic relationships. Family reunions, formal and informal, are after all a part of the life of almost all of us, and these occasions lead inevitably to reveries upon days that are gone, upon early ambitions, and broken dreams and hours of thoughtless happiness. We experience anew the partly sweet, partly bitter taste of childhood memories and reflect upon the swift, relentless passage of time. Hundreds of writers have experimented with this familiar mood before Miss Smith, and hundreds will treat it after her; for man finds few subjects equal in interest to that strange charm which clings to the home and personages of his childhood and the incidents of his vanished years.

WURTS CHRISTMAS DINNER

THE Wurts Christmas Dinner has been traditional at the Carnegie Institute of Technology since 1927. That year a member of the faculty, Professor Alexander J. Wurts, instituted a fund which would provide Christmas dinner for the students who were too far away to go home for the holiday.

Alexander J. Wurts was the first professor to be appointed to the faculty of the Carnegie Institute of Technology in 1904 and was head of the Department of Electrical Engineering until 1921, when he became Professor of Engineering Research. In 1924 he was appointed chairman of the Student Welfare Committee. He died in 1932.

The dinner this year was held at the Schenley Hotel at six o'clock, with Mr. and Mrs. C. Kermit Ewing acting as hosts. After dinner, Mr. and Mrs. Ewing took the guests, numbering fifteen, to Duquesne Garden to see a hockey match.

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